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Stone Temple pilots

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Stone Temple pilots

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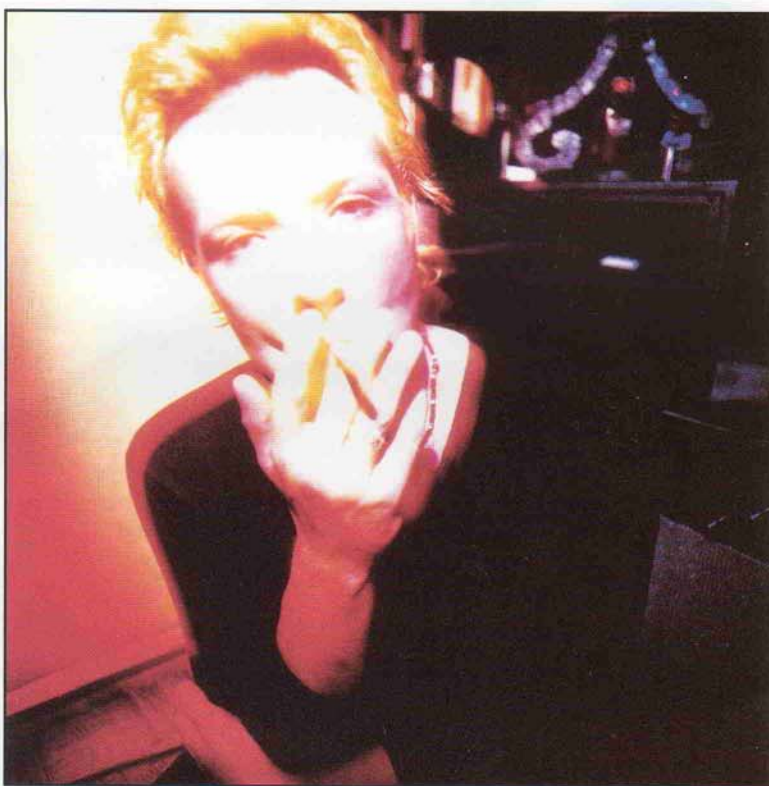
Meatplow
Music by D. DeLeo, R. DeLeo—Lyrics by S. Weiland

Fine place for a day full of breakdowns—
Takes more than a meltdown to show us how—
Throw a tak on the road, stop the meatplow—
Got a bullet but it ain't mine.

They got these pictures of everything—
To break us down, yea to break me down—
They make us hate and we make it bleed.

But I got a lover and yeah
She shows me how,
To understand it, yea to understand
I got a brother and well
He shows me how,
To make amends, yeah to make amends
with it.

Take a break from the mousetrap we call home—
Takes more than a message to make me smile—
I can feel when she kisses me sleeping—
But not when the news is on.



Lounge Fly
Music by R. DeLeo—Lyrics by S. Weiland

Its OK, its OK, OK believe me
Pins in me, pins in me, in me you kill me
The lounge fly
The lounge fly
The fly you bring me.
I think I'm free but the dogs they
Won't release me

I cant give what I take away
And the other understands
She said she'd be my woman
She said she'd be my man.
I can't live this way
Please refill my soul

Don't have a nickel or a dollar but
You feed me
My bottles empty but you always
Refuel me
I feel I'm sinking but you wont
Let me drown me
I wanna fuck, wanna fuck
But do you need me?

Vaseline
Music by S.T.P.—Lyrics by S. Weiland

One time a thing occurred to me
Whats real and whats for sale?
Blew a kiss and tried to take it home

It isn't you, isn't me
Search for things you can't see
Going blind, out of reach
Somewhere in the vasoline

Two times and it has rendered me
Punch drunk and without bail
Think I'd be safer all alone
Fls in the vasoline we are
Sometimes it blows my mind
Keep getting here all the time

You'll see the look and you'll see the lies
You'll eat the lies, and you will.

It isn't you, isn't me
Search for things you can't see
Going blind, out of reach
Somewhere in the vasoline.

Interstate Love Song
Music by R. DeLeo—Lyrics by S. Weiland

Waiting on a Sunday afternoon
For what I read between the lines,
Your lies.
Feelin' like a hand in rusted shame
So do you laugh or does it cry?
Reply?

Leavin on a southern train
Only yesterday you lied,
Promises of what I seemed to be
Only watched the time go by,
All of these things you said to me.

Breathing is the hardest thing
to do. With all I've said and
All that's dead for you,
You lied—good bye

Leavin on a southern train
Only yesterday you lied,
Promises of what I seemed to be
Only watched the time go by,
All of these things I said to you.



Still Remains
Music by R. DeLeo, D. DeLeo—Lyrics by S. Weiland

Our bed we live, our bed we sleep
Making love and I become you—
Flesh is warm with naked feet
Stabbing thorns and you become me.
Oh, I'd beg for you, you know I'll beg for you.
She holds my hand we share a laugh,
Sipping orange blossom breezes—
Love is still and sweat remains
A cherished gift unselfish feeling. . .
Oh, I'd beg for you, you know I'll beg for you.
She tells me things, I listen well
Drink the wine and save the water—
Skin is smooth, I steal a glance
Dragonflies "er" gliding over. . .
Oh, I'd beg for you, you know I'll beg for you.

Pick a song and sing a yellow nectarine
Take a bath, I'll drink the water that you leave
If you should die before me—
Ask if you could bring a friend
Pick a flower, hold your breath
And drift away. . .

Pretty Penny
Music by D. DeLeo—Lyrics by S. Weiland

Have you seen your mother girl?
Has she gone away?
Gone away and found the pearl
But the price she paid
Gone
When you wake in the morning
Gone
When you find that there's no one sleeping
Gone
Pretty Penny was her name
She was loved and we all will miss her

How far will you go I say,
Just to bait a mouse?
Shorter lived and longer gone,
Can you figure out?

Have you lost your sister girl?
Shes all but blown away
Blown away and lost the pearl
And the price she paid

Silvergun Superman
Music by R. DeLeo, D. DeLeo—Lyrics by S. Weiland

Find you in the dark,
Read you like a cheap surprise
Without shame.
Sell me out and frame your name

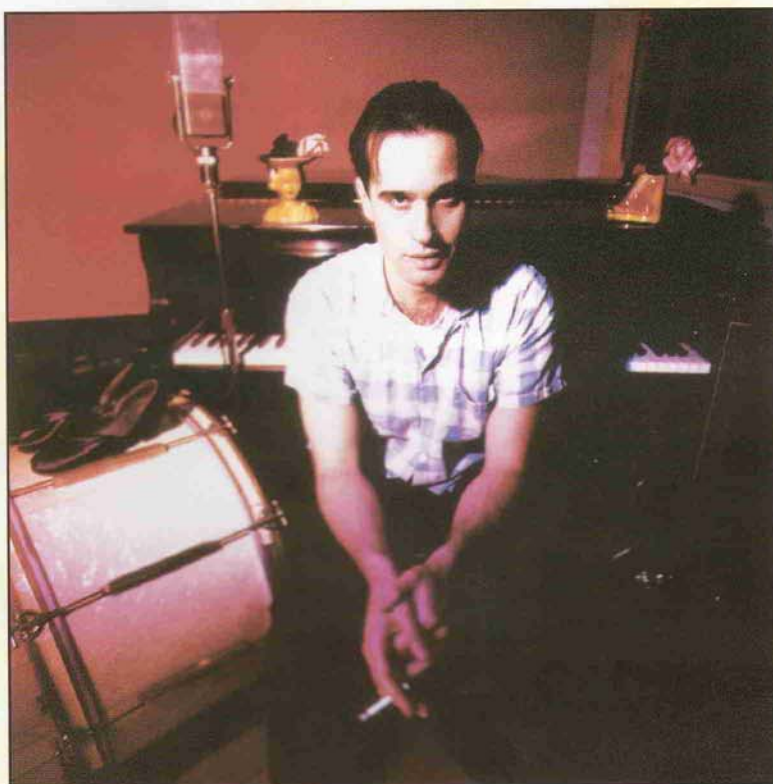
I can hear when the pig whispers sweetly
Jealousy is the weapon you kill me.
Keep a dime for a truth you might tell

You towed the line, and I know it was mine
Couldn't hide, write a wave, ride a lie.
Let me know, can I friend ask you why?

Rolling back the days
With my friend I love to play
The "little one"
Superman with silvergun

I can hear when the pig whispers sweetly
Jealousy is the weapon you kill me
Keep a dime for a truth you might tell

Wait for me, take a dive
take a piece of my life
(Leave me numb)
Wait for me, tell a lie
try to take my wife
(Leave me numb)
Wait for me, take a dive
take a piece of my life
(Leave me numb)
Close to me, and
I'll leave you numb



Big Empty
Music by D. DeLeo—Lyrics by S. Weiland

Drivin faster in my car
Falling farther from just what we are
Smoke a cigarette and lie some more
These conversations kill
Falling faster in my car

Time to take her home
Her dizzy head is conscience laden
Time to take a ride
It leaves today no conversation
Time to take her home
Her dizzy head is conscience laden
Time to wait to long—
To wait to long
These conversations kill.

Too much walkin, shoes worn thin
Too much trippin and my souls worn thin
Time to catch a ride
It leaves today, her name is what it means
Too much walkin, shoes worn thin

Unglued
Music by S. Weiland, R. DeLeo—Lyrics by S. Weiland

Moderation is masterbation
What is what, and what makes you feel good
All these things I think about,
I think about—
Always come unglued

Yea—I got this thing
It's comin over me, I got this thing
It's comin over me, I got this feelin
Coming over me—yea

This confusion is my illusion
Nowhere to look, but know where
To find ya.
All these things I'm sick about,
I'm sick about—
Always come unglued

Army Ants
Music by D. DeLeo—Lyrics by S. Weiland

You dont look but you kick me
You cant feel but you hit me
You cant live with the way I pray

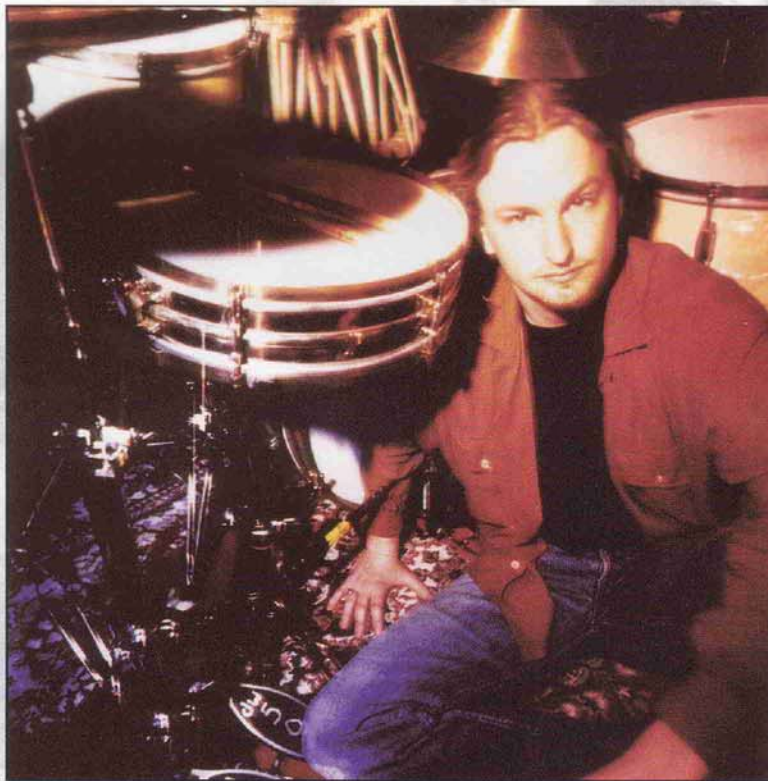
Why we all have to look this way
I gotta heart, I got blood, feel pain

Time, time is not on my side
Cause the way I am
Gotta gotta now gotta find the reason why
A woman aint a man

You dont look but you kick me
You cant feel but you hit me
You cant live with the way I pray

Why do you all have to think this way
I gotta heart, I got blood, feel pain

Fall in those single file lines
Like army ants
Yeah, fall on into those single file lines



Kitchenware & Candybars
Music by R. DeLeo—Lyrics by S. Weiland

Somebody told me, I know where to go.
Somebody showed me, I was last to know.

Sell me down the river
Sell me down the river
Sell me down the river
Sell me down the river

What I wanted, is what I wanted
What I wanted is what she wanted

Unfriendly feelings, down on wounded knees.
Unfriendly reasons, some blind mothers need

Sell me down the river
Sell me down the river
Sell me down the river
Sell me down the river

What I wanted, is what we wanted
What we wanted, is what she wanted

You read the words and it sells you life
They sell there words, but it's all a lie.

Chorus

§

Be add 11,

Cmaj7

N.C. F5(add#11)

They got these pic - tures of ev - ery - thing

Rhythm figure 2

T	0	0	0	0	0	0	0	0	0	0
A	8	8	8	8	8	10	10	9	10	4
B	9	9	9	9	9	10	10	10	10	3
	7	7	7	7	7	8	8	8	8	1

B(add11)

to break us down, _____ yeah, _____ to break {me
it} down.

guitar I

P.M. P.M. P.M. P.M. P.M.

T	A	B
4	3	3
4	3	3
4	3	3
4	3	3
0	4	3
0	4	3
8	4	3
9	3	3
9	3	3
7	1	1

[illegible]

The musical score for guitar 2 (slide) and T, A, B parts is as follows:

Guitar 2 (slide): The score is in treble clef with a key signature of three sharps (F#, C#, G#). It consists of three measures. The first two measures contain a whole rest. The third measure contains a slide from the 7th fret to the 8th fret, indicated by a diagonal line and a '7' above the note.

T, A, B: The T, A, and B parts are represented by three staves. The T staff has a whole rest in the first two measures and a slide from the 7th fret to the 8th fret in the third measure. The A and B staves have whole rests in the first two measures and a slide from the 7th fret to the 8th fret in the third measure, indicated by a diagonal line and a '7' above the notes.

A5 C5 D5/A A5 F5 Bb5/F

But I got a lo-ver and, yeah, she shows me how_____

Rhythm figure 3

T

A

B

T

A

B

G5 F5 Bb5/F N.C. C5/G G5 C5/G D5/A

to un-der-stand it, yeah,_____ to un-der-stand.____

P.M.

T

A

B

T

A

B

A5 C5/G D5/A A5 F5 Bb5/F

I got a bro - ther and, well, he shows me how _____

T
A
B

T
A
B

to Coda ☐

G5 F5 Bb5/F N.C. C5/G G5 E5 N.C. A5C5/G

to make a - mends, yeah, _____ to make a - mends _____ with it. _____

P.M. end Rhythm figure 3

T
A
B

T
A
B

with Rhythm figure 1 (2 times)

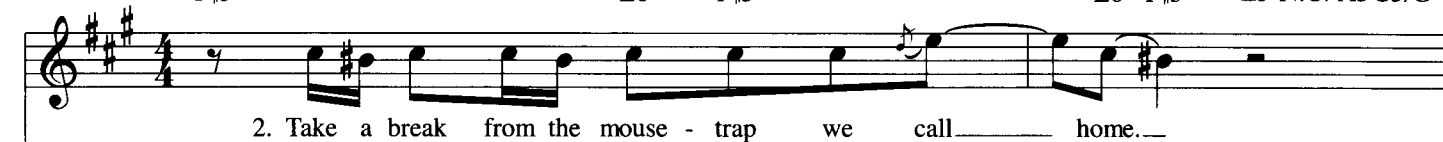
F#5

E6

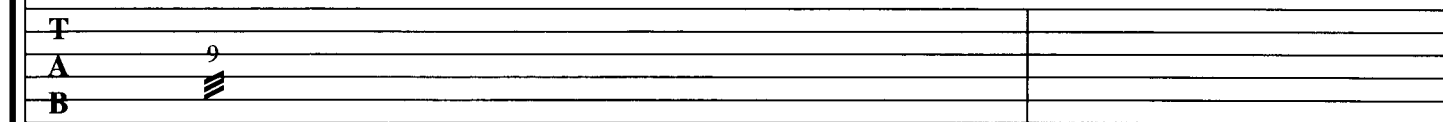
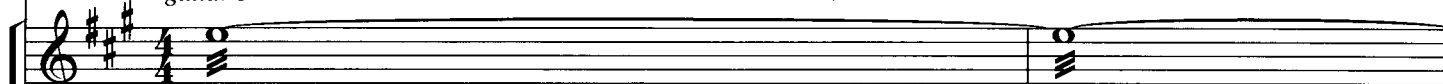
F#5

E6 F#5

E5 N.C. A5 C5/G



guitar 3



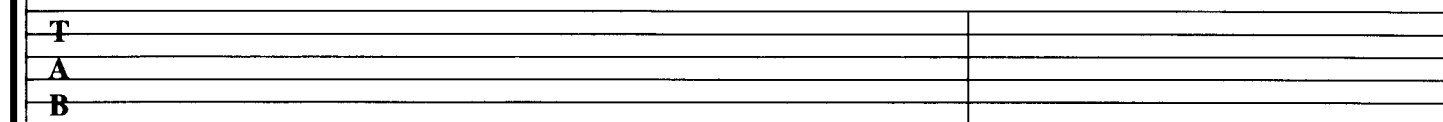
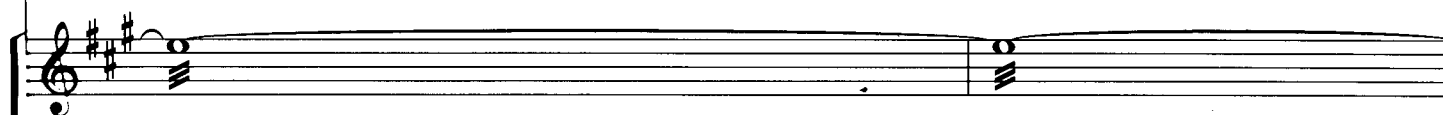
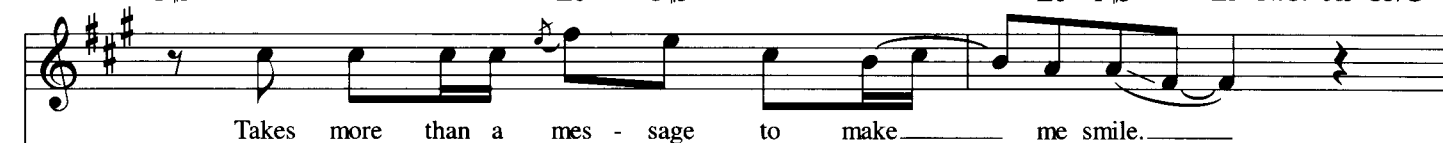
F#5

E6

F#5

E6 F#5

E5 N.C. A5 C5/G



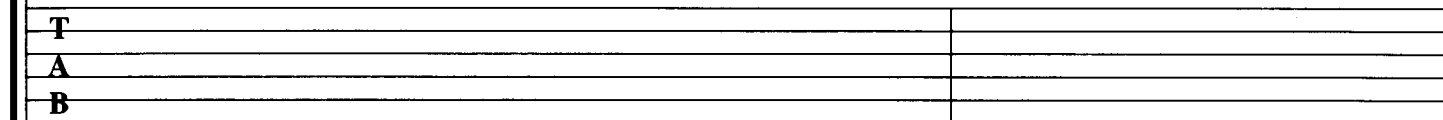
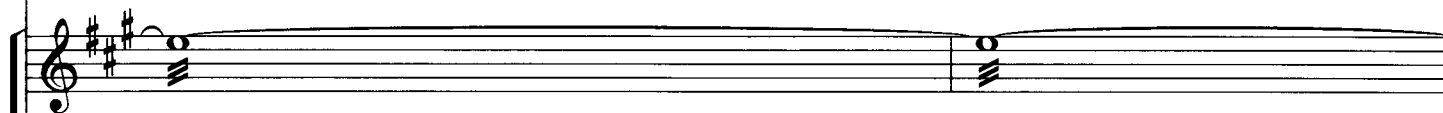
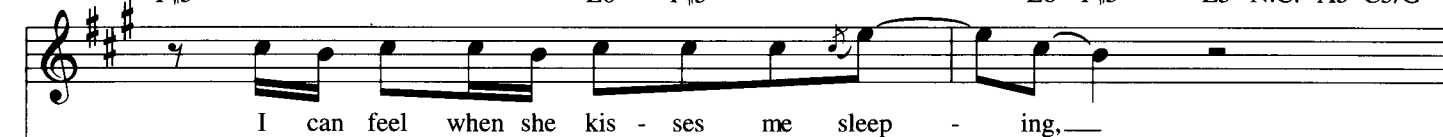
F#5

E6

F#5

E6 F#5

E5 N.C. A5 C5/G

*D.S. al Coda*

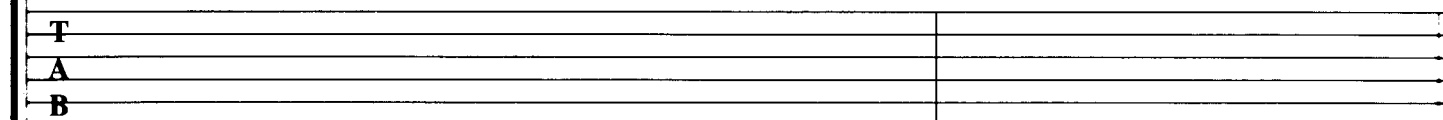
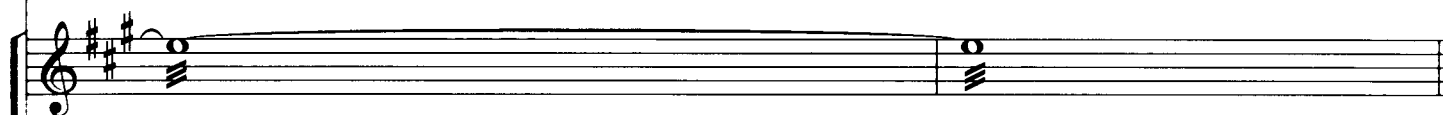
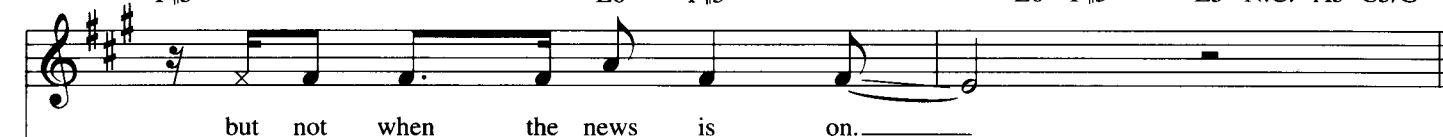
F#5

E6

F#5

E6 F#5

E5 N.C. A5 C5/G



Coda

Guitar solo
with Rhythm figure 1 (2 times)

A5 C5/G F#5 E6 F#5 E6 F#5 E5 N.C. A5 C5/G

N.C.

guitar 3

P.H.

B B R

T A B

3 2 0 3 3

4 4 (5) (6)

2 4 2 4 2 2 2 (3) 2 5 7

0 1 0 2

F#5 E6 F#5 E6 F#5 E5 N.C. A5 C5/G

guitar 3

B R B B R

T A B

17 (19) 16 (18) (17) 14

15 16 14 12 12 16 14 (0) (0) (0) (0)

(9) 7

12 12

F#5 E6 F#5 E6 F#5 E5 N.C. A5 C5/G

hold bend

B R B B B B

T A B

17 (19) 17 17 (19) 14 17 (19) (19) 17 (19) (19) 13 (14) 19

12 12

19 (22)

F#5 E6 F#5 E6 F#5 E5 N.C. A5 C5/G

B R B R

T 14 14 17 14 14 14 14 14

A 16 14 16 14 14 14 14

B 16 16 16 15 14 12 14 (16) (15) 14 2 0 3 9 (10) 9

Chorus
with Rhythm figure 2

B(add11)

Cmaj7

N.C.

F5(add#11)

They got these pic - tures of ev - ery - thing,

B R B R B R

T 9 (10) 9 9 (10) 9 7 9 9 9 (10) (10) 9 7

A 9 (10) 9 9 (10) 9 7 9 9 9 (10) (10) 9 7

B 9 (10) 9 9 (10) 9 7 9 9 9 (10) (10) 9 7

B(add11)

to break us down,____ yeah.____ to break us down.____

T

A

B 5 7 9

Cmaj7

D5

They make us hate and we make____ it bleed.

guitar 3

guitar 2 (slide)

hold B R B

T

A (11) (11) 9 7 9 9 9 (10) (10) 9 7 9 9

B (11) (11) 9 7 9 9 9 (10) (10) 9 7 9 9

with Rhythm figure 3

A5 C5 D5/A A5 F5 B $\flat$ 5/F

But I got a lov - er and, yeah, she showed me how _____

guitar 2

T 2 5 7 2 2 2 3 8
A 2 5 7 2 2 2 3 8
B 2 5 7 2 2 2 3 8

G5 F5 B $\flat$ 5/F N.C. C5/G G5 C5/G D5/A

to un - der - stand, yeah, _____ to un - der - stand. _____

T 5 5 7 5 5 7 5 5 7
A 5 5 5 5 5 5 5 5 5
B 5 5 5 5 5 5 5 5 5

A5 C5/G D5/A A5 F5 B $\flat$ 5/F

I got a bro - ther and, yeah, he shows me how _____

T 2 2 5 7 2 2 3 8
A 2 2 5 7 2 2 3 8
B 2 2 5 7 2 2 3 8

G5 F5 B $\flat$ 5/F N.C. C5/G G5 E5

to make a - mends, yeah, to make a - mends with it.

guitar 2

guitars 1 & 3

T 10-12 12 12

A 5 5

B 5 5

G5 A5 C5/G F#11 Fmaj7sus2(add#11)

guitars 1 & 3

P.M.

T 0 0 0

A 5 7 5 3 4 3

B 5 7 3 4 4 3

Vaseline

Music by S.T.P.—Lyrics by S. Weiland

Bbmaj13(#11)



Moderately slow

No chord
guitar 2 (with distortion)

guitar 1
(clean)

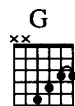
with feedback

guitar 3 (with wah)

Rhythm figure 1

end Rhythm figure 1

N.C.(G5)
 guitars 1 & 2



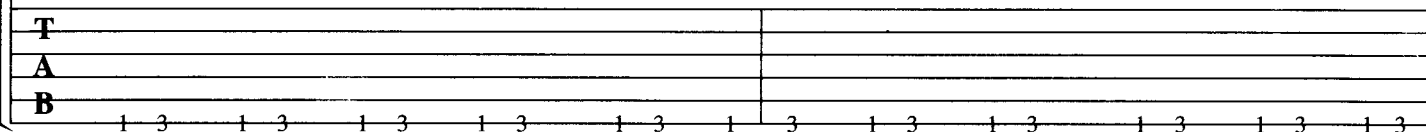
Rhythm figure 2

guitar 4
(acoustic)

1. One time a thing oc-curred_ to me, _____ what's real and what's_ for sale?_



Rhythm figure 2a



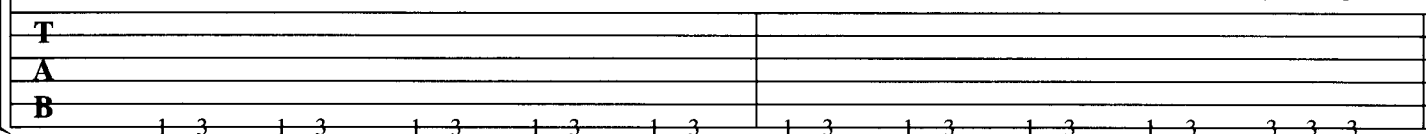
end Rhythm figure 2



Blew a kiss and tried_ to take_ it home. _____



end Rhythm figure 2a



Chorus

Eb5

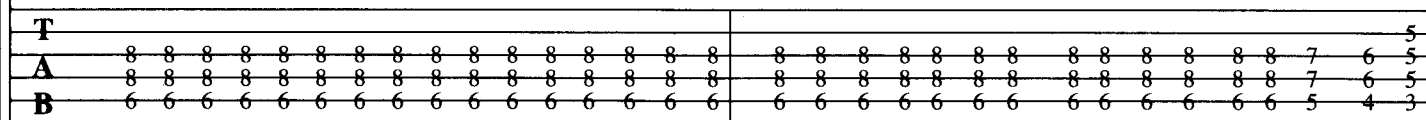
D5 Db5 C



_____ Is- n't you, _____ is- n't me, _____ search for things _____ that you_ can't see. _____



Rhythm figure 3



end Rhythm figure 3

with Rhythm figures 2 & 2a *simile* (2 times)

line._____

Think I'd be safer all_____a-lone._____

Flies in the va - so - line__ we are,_____ some - times it blows_ my mind._

Chorus
with Rhythm figure 3

§ E_b5

D5 D $\flat$ 5 C

_____ search for things_ that you_ can't see._____ Go- ing blind,_____ out of reach,_____

with Rhythm figure 2a *simile* (2 times)

(G)

guitar 4

guitar 4

T 13 12 13 12 13 12 13 12 13 12 13 12

A 10 10 10 10 10 10 10 10 10 10 10 (12)

B

The musical score for 'The Wind' by Gustav Mahler, featuring a vocal line and piano accompaniment. The score includes a treble clef, a key signature of one sharp (F#), and a common time signature. The vocal line is marked with 'let ring' and 'F5'. The piano accompaniment includes a section labeled 'P.H. --- 4' and 'B'.

with Rhythm figures 2 & 2a *simile*

(G5)

3. Flies in the va - so - line__ we are,_____ some - times it blows_ my mind.____

Keep get - ting stuck here all the time.

The first system of music features a vocal line on a single staff in G major (one sharp). The melody consists of eighth and quarter notes, with lyrics "Keep get - ting stuck here all the time." written below. The staff ends with a double bar line.

⊕ Coda

Bbmaj13(#11)

guitar 1

The Coda section consists of four staves. The top staff is a vocal line with a single note (Bb) and a fermata. The second staff is labeled "guitar 1" and contains a chord diagram for Bbmaj13(#11). The third and fourth staves are labeled T, A, and B respectively, with fret numbers 8, 7, and 6 indicated below them. The section concludes with a double bar line.

26

F5/C G9/B D5 F5/C G9/B

T

A

B

7 10 7 7 12 9 10 7 12 (10) 12 (10) 12 (10) 12 (10)

T

A

B

2 2 3 3 3 3 0 0 2 2 0 0 3 3 3 3 2 2 3 2

Dm D5 F5/C

It's O. K. it's O. K., O. K., re - lieve me, —

guitar 3

let ring

T
A
B

2 2 3 3
0 0 3 2 3

G9/B D5 F5/C

pins in me, pins in me, in me you kill me. The lounge fly, the lounge fly, the fly you bring me,

let ring

T

A 2 2 2 2 2 2 2 2 3 3

B 3 0 0 0 0 0 0 0 3 2 3

G9/B D5 F5/C

I think I'm free but the dogs they won't re- lease me. Don't have a nick-el or a dol-lar but you feed me,

let ring

T	A	B
2	2 2 2	0 0 0
3	0	0
2	0	0

G9/B D5 F5/C

my bot-tle's em-pty but you al-ways re - fuel me. I feel I'm sink-ing but you won't let me drown me?

let ring

T										
A	2	2	2	2	2	2	2	2	2	
B	3	3	3	0	0	0	0	0	0	3 3
B	2	2	2							3 2 3

[illegible]

F5 G5 A5 Bb5 Bbsus2 Bb5 A5

take a - way, and the oth - er un - der - stands.

P.M. --- P.M. ----- P.M. -----

T

A

B

1

2.
D D(add#11) D6 D D(add#11) D D(add#11) D D6 D D(add#11) D

soul. —

2
3
2
0
0

T
A
B

*guitar 4 (12-string acoustic)**

*open D tuning
① = D ② = A ③ = F#
④ = D ⑤ = A ⑥ = D

D(add#11) D D6 D D(add#11) D D(add#11) D D6 D D(add#11) D

She

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 2 0 0 0 0 0 2 0 0 0 0 0 2 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Dm6

Asus4(b9)/D

said she'd be my wo-man.

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 5 5 5 5 5 5 5 4 4 4 4 4 4 4

B 3 3 3 3 3 3 3 2 2 2 2 2 2 2

D(add#11) D D6 D D(add#11) D D(add#11) D D6 D D(add#11) D

Yeah. She

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 2 0 0 0 0 0 2 0 0 0 0 0 2 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Dm6

Asus4(b9)/D

N.C.

said she'd be my wo-man said she'd be my

When you grum-ble, you al-ways walk with scum.

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 5 5 5 5 5 5 5 4 4 4 4 4 4 4

B 3 3 3 3 3 3 3 2 2 2 2 2 2 2

with Rhythm figure 1 (repeat until fade) (guitar 1)

D5

guitar 3

(Dm) P.M. P.M. P.M. P.M.

guitar 2

soul.

B R B

T

A 12 (13) 12 10 12 (14) 12 10 12 12 12 12 12 12 12 12 12 12 12 10 10 12 10 12

B

guitar 3 continue simile throughout

She

R

T

A 13 12 10 12 (13) 12 10 10 10 10 9 7 7 5 7 6 5 3 5 3 5 3 5

B

said she'd be my woman, she said she'd be my man.

She

B R B R B R B B

T

A 3 5 5 3 4 5 4 3 5 5 3 3 5 (7) 5 5 (7) 5 5 (7) 5 5 (7) 5 5 (7)

B

said she'd be___ my wom - an, she said she'd be___ my man.

repeat vocal ad lib until fade

B R . . B R B R B R B R

hold bend-----+
let ring-----+

P.M. - - -

start fade

B R R

T											
A	12	12	12	12 (14)	12	10	12	10	12	10 13 (14)	(14) 13
B											

B. B. W.B. W.B. -----4 let ring--1 B

T											
A	13 (14) 13 (14)	13	13	12	14	(13)	14	13	12	11	0
B											

fade out

T											
A	12	10	9	12	10	12	10	8	12	10	12
B											

Interstate Love Song

37

Music by R. DeLeo—Lyrics by S. Weiland

Moderatelyguitar 2
(acoustic) C#m7

*guitar 1 (slide)

T 4 2 2 4 2 2

A

B

*open D tuning
① = D ② = A ③ = F#
④ = D ⑤ = A ⑥ = D

guitar 3 (electric)

T 0 0 0 0 0 0

A 2 1 0 1 0 0

B 2 2 2 2 2 2

Asus2

G#sus4

G#

T

A 2 4 2 4 6 6

B

T 0 0 2 2 2 2 4 4 4 4 6 6

A 0 0 2 2 2 2 4 4 4 4 6 6

B 0 0 2 2 2 2 4 4 4 4 6 6

A E

T A B

5 5 5 5 5 5 5 5 5 0 0 0

5 5 5 5 5 5 5 5 5 0 0 0

6 6 6 6 6 6 6 6 6 1 1 1

7 7 7 7 7 7 7 7 7 2 2 2

7 7 7 7 7 7 7 7 7 2 2 2

5 5 5 5 5 5 5 5 5 0 0 0

No chord
guitar 4 (with distortion)

E F#m11/E E

B R

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 (3) (3) 2 0 2 1 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C#m7 G#m7

1. Wait - ing on a Sun - day af - ter - noon for

2.,3. (%) See additional lyrics

guitar 4

T A B

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

C#7/B A#m7b5

what I read be- tween the lines, Your lies.

T 2 2 x x x 2 2 2 2 2 2 2 x x x 2 2 2 2 2 2
A 1 1 x x x 1 1 1 1 1 1 1 x x x 1 1 1 1 1 1
3 3 3 x x x 3 3 3 3 3 2 2 x x x 2 2 2 2 2 2
B 2 2 x x x 2 2 2 2 2 1 1 x x x 1 1 1 1 1 1

to Coda 1 $\diamond$

A5 E F#m11/E E F#m11/E E

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 2 1 2 1 1 1 1 1 2 1 1 1 1 1

B 0 2 4 2 2 2 2 2 4 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

[illegible]

88 C#m7 E
 Leav - ing on a South - ern train. On - ly
 T 5 4 5 5 5 5 0 0
 A 6 6 6 6 4 4 4 1 1 1 1 1
 B 4 4 6 6 6 6 2 2 2 2 2
 0 0 0 0 0 0

yes - ter - day _____ you lied. _____

T 0 0 2 2 0 0 4 4 4 4 4 4

A 2 2 2 2 6 6 5 5 5 5 5 5

B 0 0 2 2 6 6 6 6 6 6 6 6

Pro - mis - es _____ of what I seemed to be. _____ On - ly

T 5 5 5 5 5 5 5 5 5 5 0 0 0 0 0 0

A 6 6 6 6 6 6 6 6 6 6 1 1 1 1 1 1

B 7 7 7 7 7 7 7 7 7 7 2 2 2 2 2 2

watched the time _____ go by. _____

to Coda 2

T 5 5 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 4 4 4 4

A 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

B 7 7 7 7 7 7 7 7 7 7 6 6 6 6 6 6 6 6 6 6 6 6

All of these _____ things you said to me. _____

D.S. al Coda 1

T 5 5 5 5 5 5 5 5 5 5 0 0 0 0 0 0

A 6 6 6 6 6 6 6 6 6 6 1 1 1 1 1 1

B 7 7 7 7 7 7 7 7 7 7 2 2 2 2 2 2

Good - bye.

E F#m11/E E F#m11/E E D.S.S. al Coda 2

Guitar Part: The guitar part is written in E major (one sharp) and features a repeating rhythmic pattern of eighth notes. The chords are E, F#m11/E, and E. The pattern is repeated twice, with a double bar line in the middle.

Vocal Part: The vocal part consists of three voices (T, A, B) with lyrics in Italian. The lyrics are: "T: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0; A: 1 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1; B: 2 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2; 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0".

⦿⦿ Coda 2

[illegible][illegible]

Additional lyrics

2. Feelin' like a hand in rusted shame.
So do you laugh or does it cry?
Reply?
- 3.(%) Breathing is the hardest thing to do.
With all that's said and all that's dead for you,
You lied —
Goodbye.

Still Remains

Music by R. DeLeo, D. DeLeo—Lyrics by S. Weiland

Moderately slow

guitar 1

E/A A E/A A E/A A Asus4 A E/A A E/A A E/A A Asus4 A

Rhythm figure 1 end Rhythm figure 1

T	0	2	2	2	2	2	0	2	2	2	0	2	3	2	0	2	2	2	2	0	2	3	2
A	1	2	2	2	2	2	1	2	2	2	1	2	2	2	2	1	2	2	2	1	2	2	2
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

E/A A E/A A E/A A Asus4 A G(add9)/A

T	0	2	2	2	2	2	0	2	2	2	0	2	3	2	2	×	5	×	5	×	3	
A	1	2	2	2	2	2	1	2	2	2	1	2	2	2	2	×	6	×	4	×	4	
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	×	5	×	5	×	5
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	×	5	×	5	×	5

with Rhythm figure 1 (2 times)

E/A A E/A A E/A A Asus4 A E/A A E/A A E/A A Asus4 A

1. Our bed we live, — our bed — we sleep, — mak - ing — love — and I — be - come —
2. See additional lyrics

E/A A E/A A E/A A Asus4 A E/A A E/A A E/A A Asus4 A

— you. Flesh is — worn — with na - ked feet, — stab - bing — thorns — and you — be - come —

E/A A F/A F G D/A

me. Oh, beg for you.

guitar 1

T	0 2 2 2 2	10 10 10 10 10 10 10 10	10 12 12 12	5 5 5 5 5 5 5 5
A	1 2 2 2 2	10 10 10 10 10 10 10 10	10 12 12 12	3 3 3 3 3 3 3 3
B	2 2 2 2	10 10 10 10 10 10 10 10	10 12 12 12	4 4 4 4 4 4 4 4
B	0 0 0 0	0 0 0 0 0 0 0 0	8 10 10 10	0 0 0 0 0 0 0 0

E/A A F/A F G D/A

Oh, you know I'd beg for you.

T	0 2 2 2 2	10 10 10 10 10 10 10 10	10 12 12 12	5 5 5 5 5 5 5 5
A	1 2 2 2 2	10 10 10 10 10 10 10 10	10 12 12 12	3 3 3 3 3 3 3 3
B	2 2 2 2	10 10 10 10 10 10 10 10	10 12 12 12	4 4 4 4 4 4 4 4
B	0 0 0 0	0 0 0 0 0 0 0 0	8 10 10 10	0 0 0 0 0 0 0 0

Chorus

Fmaj7 G5/D A5

guitar 1 Pick a song and sing a yel - low nec - ta - rine.

Rhythm figure 2
let ring throughout

T	8 10 8 10 8 10 8 10	12 12 12 12 12 14 14	14 14 14 14 14
A	10 10 10 10 10 10 10 10	12 12 12 12 12 14 14	14 14 14 14 14
B	10 10 10 10 10 10 10 10	10 10 10 10 10 12 12	12 12 12 12 12

guitar 2 (slide)
2nd time only

T	
A	5
B	

44 Fmaj7 G5/D A5

Take a bath, I'll drink the wa - ter that you leave. If you

T 10 10 10 8 10 8 10 8 10 10 8 8 8 8 8 10 10 10 10 10 10 10

A 10 10 10 10 10 10 10 10 10 10 10 7 7 7 7 7 9 9 9 9 9 9

B 10 10 10 10 10 10 10 10 10 10 10 5 5 5 5 5 7 7 7 7 7 7

8 8 8 8 8 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

T 5 8 9

A

B

Fmaj7 Em/F G5/D A5

— should die — be - fore — me, — ask — if you — can bring — a friend. —

12 12 12 10 10 10 10 3 3 3 3 3 5 5 5 5 5 5
13 13 13 13 10 12 12 12 12 12 12 3 3 3 5 5 5 5 5
14 14 14 10 12 12 12 12 0 0 0 0 0 2 2 2 2 2
0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2

1. Fmaj7 Em/F G5/D A5

Pick a flow - er, hold_ your_ breath and drift_ a - way._

end Rhythm figure 2

T 0 13 13 13 13 12 12 12 12 3 3 5 5
 A 14 14 14 × 12 12 12 12 3 3 5 5
 B 0 0 0 0 12 12 12 12 0 0 2 2

T 8 9

A

B

2. G5/D A5

breath and drift_ a - way._

T 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5
 A 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5
 B 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2

T

A

B

F5 G5 D/A E/A A F/A

I'd beg for you. Oh, _____

T 5 5 5 5 5 5 5 5 0 2 2 2 2 2 2 2 10 10 10 10 10 10 10 10

A 10 12 12 12 12 12 4 4 4 4 4 4 4 4 2 2 2 2 2 2 10 10 10 10 10 10 10 10

B 8 10 10 10 10 10 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Chorus

with Rhythm figure 2 *simile*

F G D/A Fmaj7 G5/D

you know I'd beg for you. Pick a song and sing a

T 10 12 12 12 12 12 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3

A 10 12 12 12 12 12 4 4 4 4 4 4 4 4 2 2 2 2 2 2 10 10 10 10 10 10 10 10

B 8 10 10 10 10 10 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A5 Fmaj7

yel - low nec - ta - rine. Take a bath, I'll drink the

guitar 2 (slide)

T 8 9

A

B

G5/D A5 Fmaj7 Em/F

wa - ter that you leave. If you should die be - fore me, ask if

T
A
B

G5/D A5 Fmaj7 Em/F

you could bring a friend. Pick a flower, hold your

T
A
B

G5/D A5

breath and drift a - way.

T
A
B

Additional lyrics

2. She holds my hand, we share a laugh,
Sipping orange blossom breezes.
Love is still and sweat remains,
A cherished gift, unselfish feeling...

Pretty Penny

Music by D. DeLeo—Lyrics by S. Weiland

Moderately

guitar 1

E5 A7(add11) E5 A7(add11)

Rhythm figure 1

play 3 times

end Rhythm figure 1

T

A

B

guitar 2 E5 F#5 G5 E5 F#5 G5

Rhythm figure 1a

end Rhythm figure 1a

T																														
A																														
B	2	2	2	x	4	5	5	5	x	x	2	2	2	x	4	5	5	5	x	x	0	0	0	2	3	3	x	x		

[illegible]

with Rhythm figures 1 and 1a
(first 7 bars)

E5 A7(add11) E5 A7(add11)

Gone a - way and found the

pearl, But the price she paid.

Chorus

A5#11

guitar 1

Gone, _____ when you wake in the morn-

V

T 3 3 3 3 3 3 0 5 0

A 0 0 0 0 0 0 8 8 8 8 8 8 8 8

B 0 0 0 0 0 0 7 7 7 7 7 7 7 7

G5 guitar 2 G

B

T 0 0 0 0 0 0 0 4 (5) 4 0 2 0

A 5 5 5 5 5 5

B 5 5 5 5 5 5 3 3 3 3 3

ing, Gone, _____ when you find that there's no _____ one sleep-

T 0 0 0 5 0 0 0 5 0 0 0 5 0 0

A 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B 7 7 7 7 7 7 7 7 7 7 7 7 7 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0

B

T 0 2 2 4 0 4 (5) 4 0 2 0

A

B

[illegible]

with Rhythm figure 1

D.S.

She was loved and we all will miss her.

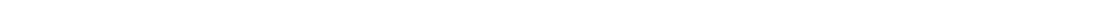
T
A
B

B

with Rhythm figures 1 and 1a
(last time with vocal ad lib)

play 3 times

(last time with vocal duet) *play 5 times*



The musical notation shows a single measure on a treble clef staff with a key signature of one sharp (F#). The measure contains a whole note chord consisting of F#4 and A4. Above the staff, the text "(last time with vocal duet)" is written in parentheses, and "play 5 times" is written in italics.

Loudly

E(add9)

play 4 times F#m9/E

E(add9
add#11)

The first system of the musical score consists of two systems of staves. The top system has a guitar staff and a three-string bass staff (T, A, B). The guitar staff contains a series of chords and single notes, with some measures marked with a 'V' (vibrato) and others with a repeat sign. The bass staff shows fret numbers for each string. The bottom system has a guitar staff and a three-string bass staff. The guitar staff contains a series of chords and single notes, with some measures marked with a 'V' and others with a repeat sign. The bass staff shows fret numbers for each string.

System 1 (Top):

- Guitar: E(add9) (4 measures), V (2 measures), F#m9/E (4 measures), V (2 measures), E(add9, add#11) (4 measures), V (2 measures).
- Bass: Fret numbers for T, A, B strings.

System 2 (Bottom):

- Guitar: E5 (4 measures), V (2 measures), E5 (4 measures), V (2 measures).
- Bass: Fret numbers for T, A, B strings.

play 3 times

The second system of the musical score consists of two systems of staves. The top system has a guitar staff and a three-string bass staff (T, A, B). The guitar staff contains a series of chords and single notes, with some measures marked with a repeat sign. The bass staff shows fret numbers for each string. The bottom system has a guitar staff and a three-string bass staff. The guitar staff contains a series of chords and single notes, with some measures marked with a repeat sign. The bass staff shows fret numbers for each string.

System 3 (Top):

- Guitar: A series of chords and single notes, with some measures marked with a repeat sign.
- Bass: Fret numbers for T, A, B strings.

System 4 (Bottom):

- Guitar: A series of chords and single notes, with some measures marked with a repeat sign.
- Bass: Fret numbers for T, A, B strings.

play 3 times

First system of musical notation (measures 1-4). Treble clef, key of D major. Chords: E5, A7(add11), E5, A7(add11). Fingering: T (3, 2, 3), A (4, 2, 0, 0), B (2, 2, 0, 0).

Second system of musical notation (measures 5-8). Treble clef, key of D major. Chords: E5, F#5, G5, E5. Fingering: T (2, 2, 2, 4, 5, 5), A (2, 2, 2, 4, 5, 5), B (2, 2, 2, 4, 5, 5).

Third system of musical notation (measures 9-12). Treble clef, key of D major. Chords: E5, A7(add11), E5. Fingering: T (3, 3, 3, 3, 2, 0), A (4, 4, 2, 0, 0, 0), B (2, 2, 2, 0, 0, 0).

Fourth system of musical notation (measures 13-16). Treble clef, key of D major. Chords: E5, F#5, G5, E5. Fingering: T (2, 2, 2, 4, 5, 5), A (2, 2, 2, 4, 5, 5), B (2, 2, 2, 4, 5, 5).

Additional lyrics

2. How far will you go, I say?
Just to bait a mouse?
Shorter lived and longer gone,
Can you figure out?
3. Have you lost your sister, girl?
She's all but blown away,
Blown away and lost the pearl
And the price she paid.

Music by R. DeLeo, D. DeLeo—Lyrics by S. Weiland

Moderately slow

Tune all guitars down a whole step:

① = D ④ = F

② = G ⑤ = A

③ = C ⑥ = D

G5 E5
guitar 1

G5 E5

G5

guitar 1



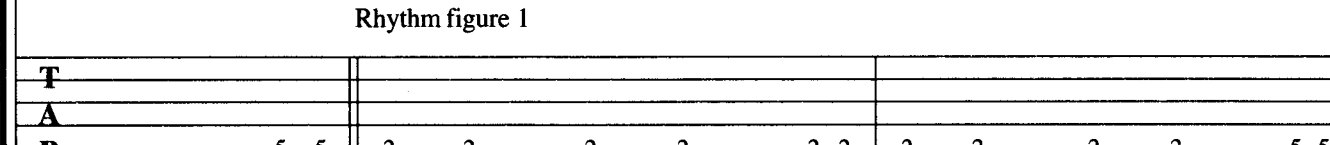
Rhythm figure 1

T

A

B

guitar 2



Rhythm figure 1a

T

A

B

The image shows two musical staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The first staff is labeled "end Rhythm figure 1" and the second "end Rhythm figure 1a".

end Rhythm figure 1: The melody consists of eighth and sixteenth notes. Chord symbols above the staff are E5, G5, E5, F#5 G5, and F#5. The bass line is a simple octave bass line with fingerings 2, 2, 2, 2, 5, 5, 2, 2, 2, 2, 4, 5, 5, 5, 5, 4, 4.

end Rhythm figure 1a: The melody is similar to the first but includes wavy lines indicating vibrato or bends. Chord symbols above the staff are B, B, and B. The bass line includes fingerings 2, 4, 4, (5), 2, 4, 4, (5), 2, 4, 4, (5).

1. Find you in the dark,— read you like a cheap— sur — prise.—
 2. See additional lyrics

guitar 1

Rhythm figure 2

end Rhythm figure 2

T
A
B

0 0 3 3 3 0 5 6 7 7 5 7 0 0 3 3 3 0 5 6 7 6 5 3

with Rhythm figure 2 (3 times)

(E5) G5 (E5) G5

— Oh, with-out shame.— Sell me out and frame— your — name

(E5) G5 (E5) G5

I can hear— when the pig whis-pers sweet - ly.— Jea-lou- sy— is the wea- pon, you kill— me.

(E5) G5 (E5) G5

Keep a dime— for the truth you— might tell.—

Chorus

E

Esus2

E

E°7

D/E

You towed the line,—

guitar 3

Rhythm figure 3

T 9 9 9 7 9 9 8 8 8 8 8 8 8 7
 A 9 9 9 9 9 9 6 6 6 6 6 6 6 7
 B 7 7 7 9 7 7 7 7 7 7 7 7 7 7

Esus2 E E°7

Could- n't hide,— write a wave, ride a lie. ————— Let me know, —————

T 9 9 9 7 9 9 8 8 8 8 8 8 8 8 8 8

A 9 9 9 9 9 9 6 6 6 6 6 6 6 6 6 6

B 7 7 7 9 7 7 7 7 7 7 7 7 7 7 7 7

Musical score for the song "Can I Friend Ask You Why?". The score is in 4/4 time and features a key signature of three sharps (F#, C#, G#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "can I friend ask you why?". The score includes a first ending bracket and a second ending bracket. The chord progression is: D/E, E, E5 F#5 G5, F#5 E5.

can I friend ask you why?

T 7 7 7 7 7 7 7 9 9 9
 A 7 7 7 7 7 7 7 9 9 9
 B 7 7 7 7 7 7 7 7 7 7

2. E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5

guitar 1

T 9 9
A 9 9
B 7 7

2 4 5 5 5 5 4 4 2 2 2 4 5 5 5 5 4 4 2 2 0 0 2 4 5 5 5 5 4 4 2 2 0 0

F#5 G5 F#5 E5

T
A
B 2 0 2 4 5 5 5 5 4 4 2 2 0 0

Bridge D5 Esus2

Wait___ for me, take a dive, take a piece of my___ life.___

guitar 4 (clean)

let ring

T 7 9 9 7 9 7 9 8 8 9 9 7 9 8 8
A 7 9 9 9 9 7 8 8 9 9 9 9 9 7 8
B 5 7 7 9 7 7 7 7 7 7 7 7 7 7 0

Wait for me,___ tell a lie, try to take my___ wife. ___

Leave___ me numb.

T 9 8 8 9 9 7 9 8 8 9 9 7 9 8 8
A 8 9 9 9 9 7 8 8 9 9 9 9 9 7 8
B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 0

Leave me numb. Wait for me, take a dive, take a piece of my life.

Leave me numb. Close to me, and I'll leave you numb.

with Rhythm figures 1 and 1a

E5 G5 E5 G5 E5 G5 E5 F#5 G5 F#5

with Rhythm figure 3 *simile* (2 times)

Chorus E Esus2 E E°7 D/E E

You towed the line, And I know it was mine.

C D E Esus2 E E°7

Could-n't hide, write a wave, ride a lie. Let me know,

D/E E Esus2 E Esus2 C D

can I friend ask you why?

guitar 2

T
A
B

7 8 9 9 8 7

Outro with Rhythm figure 3 *simile* until end

E Esus2 E E°7 D/E

You towed the line,

B B R

T
A
B

13 13 13 14 12 7 (9) 12 (14) 12 x 12 14

11 11 11 12 10

E C D E

and I know it was mine.

hold bend

B R B R B R B

T
A
B

14 (16) 14 12 14 12 14 (16) 14 12 14 12 14 12 13 15 (17) (17) 16 15 (17) 15 15 (17)

8----- Esus2 E E°7 D/E

T 16 12 15 12 16 12 15 12 16 12 15 12 16 19 18 17 16 15 17 15 (16) 17 17 15 17

A

B

8----- E C D E

T 15 (16) x 17 18 19 (22) 19 17 x x 12 15 14 12 14 12 14 12 14 12

A x 18 17 17 (19) 17 x x 14 (16) 14 12 14 12 14 12 14 12

B

grad. release

Esus2 E E°7 D/E

T 13 13 13 13 13 13 14 12 12 7 9 8 x x 0 0

A 11 11 11 11 11 11 12 10 10

B

E C D E

T 14 (15) 14 14 (15) 14 (15) 14 12 14 12 15 (18) (19) 16 15 15 (17) 15 14 12 14

A

B

grad. bend

Esus2 E E°7

T 14 12 13 12 14 14 12 10 12 10 12 (13) 12 10 12 14 12 14 14 12 13 14 12 13 14 12 14 12

A 14 14 12 10 12 10 12 (13) 12 10 12 14 12 14 14 12 13 14 12 13 14 12 14 12

B

8----- D/E Freely E

grad. release

T 12 15 14 12 14 12 12 17(19) 15 17 15 (16) 17 15 17(21) 17 17(21)

A

B

8----- C D E Esus2 E E°7

grad. release

T 17(21) 17 17(20) 17 19 (22) 19 18 17 15 17 17(19) 17 15 17 15 17 (21) 17

A

B

D/E

T 12 12 15 14 12 14 12 14 (16) 12 14 12 (12) 0 0

A 14 (16) 14 12 14 12 14 (16) 12 14 12 (12) 0 0

B

E

let ring-----

B hold bend R B

T 14 (15) 15 (15) 14 (15) 14 12 16 12 15 12 16 12 15 14

A

B

Additional lyrics

2. Rolling back the days,
With my friend I love to play.
The "little one,"
Superman with silvergun.

Big Empty

63

Music by D. DeLeo—Lyrics by S. Weiland

Open G tuning:

① = D ④ = D

② = B ⑤ = G

③ = G ⑥ = D

Em7(add♭5)
guitar 1 (slide)

C7

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and three guitar accompaniment lines labeled T, A, and B. The key signature is one sharp (F#) and the time signature is 4/4. The melody begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The guitar accompaniment for line T includes a slash and the number 8, a slash and the number 7, and a slash and the number 7. The guitar accompaniment for line A includes a slash and the number 8, a slash and the number 7, and a slash and the number 7. The guitar accompaniment for line B includes a slash and the number 8, a slash and the number 7, and a slash and the number 7.

guitar 2 (standard tuning)

guitar 2 (standard tuning)

Rhythm figure

end Rhythm figure

T	A	B
(0) 3	(0) 3	2
3	3	6
	x x x 0 0 3 0	3 2
		6

Em7(add♭5)

C7

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64 Em7(add♭5)

C7

1. Driv - ing fast - er in my car,

Em7(add♭5) C7

Fall - ing far - ther than_ just_ what_ we are, _

Em7(add5) C7

The musical score is written for guitar and voice. The guitar part is in the key of D major (one sharp) and 4/4 time. It begins with a whole rest, followed by a melodic line: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4-E4 (beamed eighth notes), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). The lyrics are placed below the guitar staff. The voice part is on a separate staff, starting with a whole rest. The lyrics are: 'Smoke a cigarette and lie some more, These conversations kill.' The guitar part ends with a whole rest. The bass part is on a separate staff, starting with a whole rest. The lyrics are: 'Smoke a cigarette and lie some more, These conversations kill.' The bass part ends with a whole rest.

Smoke a cig - a - rette_ and lie_ some more,_ These_ con - ver - sa - tions kill.

guitar 1

T
A
B

[illegible]

Chorus

G5 A7sus4 C/G G5

Time — to take — her home, — Her diz - zy head — is con - science - la - den, —

Rhythm figure 2 (with distortion) end Rhythm figure 2

T	3	3	3	3	0	0	0	0	0	0	1	1	1	1	1	1	1	1
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	0
	3	3	3	3	0	0	0	0	0	0	3	3	3	3	3	3	3	3

with Rhythm figure 2 (3 times)

A7sus4 C/G G5

Time — to take — a ride, — It leaves — to - day — no con - ver - sa - tion,

A7sus4 C/G

Time — to take — her home, — Her diz - zy head — is con - science - la - den, —

G5 A7sus4 C/G

Time — to wait — to long, — To wait — to long, — To wait — to long. —

with 2nd half of Rhythm figure 1

Gsus4 G B7b5/F E7sus4 E7 C7

guitars 2 and 3 guitar 1

P.M.

T	0	0	0	0	0	12	10	10	11
A	0	0	2	1	0				
B	3	2	0	2	2				
	3	3	1	1	0				

with Rhythm figure 1 (4 1/2 times)

Em7(addb5)

C7

T 5 8 10 10 11 8 10 8

A 12 10 12 10 12 11 10

B

Em7(addb5)

C7

2. Too much walk - in', shoes - worn - thin, -

T 5

A

B

Em7(addb5)

C7

Too much trip - pin' and - my - soul's - worn thin, -

T 9 3 3

A

B

Em7(addb5)

C7

Time to catch - a ride, - It leaves - to - day, - her name - is what - it means,

T 9 7 9 7 9 12 9 7

A

B

with Rhythm figure 3

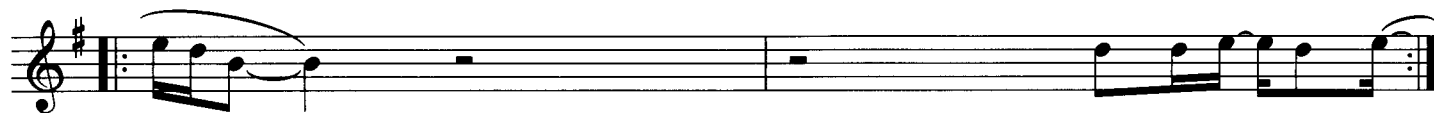
Gsus4

G

B7b5/F

E7sus4

E7



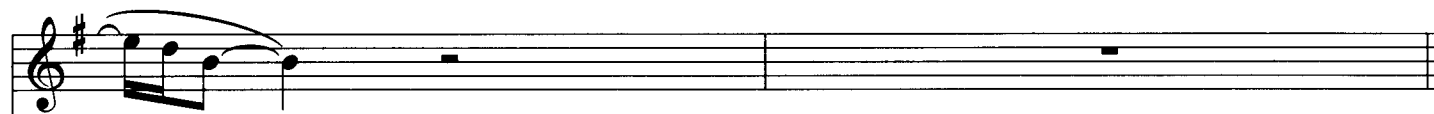
Con - ver - sa - tions kill, —

Gsus4

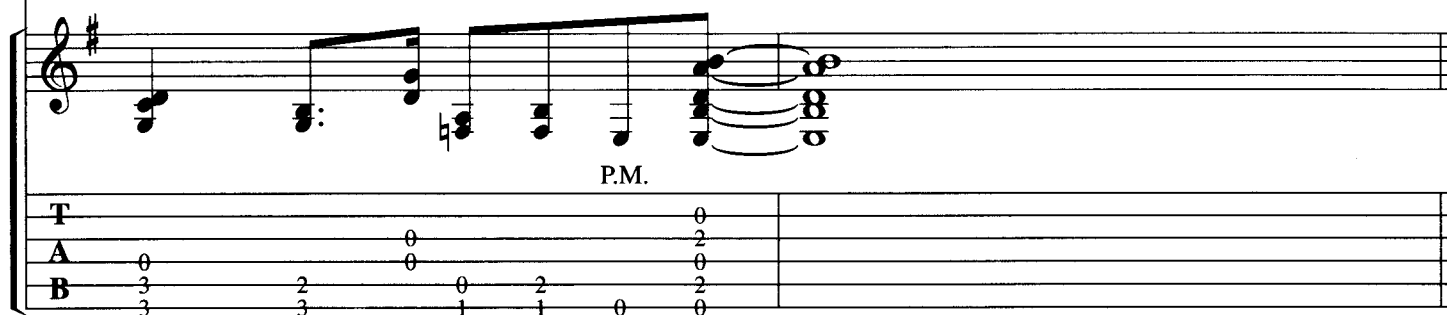
G

B7b5/F

E7sus4



P.M.



Em6

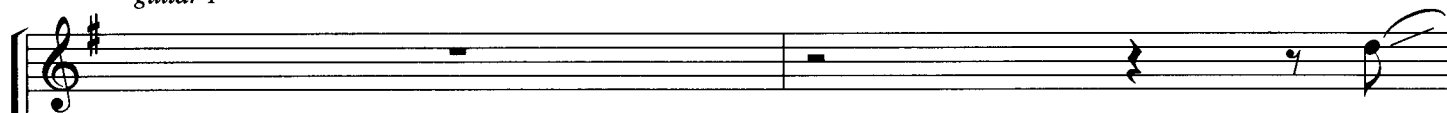
Em7

Em6

Em7

Em6

guitar 1



guitar 2

let ring



Em6

Em7 Em6

Em7

Em6 Em7

First system of music (measures 1-4). The treble staff shows a melody with a slur over measures 1-2 and a triplet in measure 4. The bass staff shows a bass line. The guitar fretboard diagram (T, A, B strings) shows fingerings: T (8), A (8, 7, 8), B (7).

Em6

Em7 Em6

Em7 Em6

Second system of music (measures 5-8). The treble staff shows a melody with a slur over measures 5-6 and a triplet in measure 8. The bass staff shows a bass line. The guitar fretboard diagram (T, A, B strings) shows fingerings: T (8/10, 8/10, 10/12, 3/12), A (5, 6, 7, 6, 5, 7, 7, 5, 6), B (7).

with Rhythm figure 3 (3 times)

Con - ver - sa - tions kill,

Gsus4 G B7b5/F E7sus4 E7



Con - ver - sa - tions kill, —

Unglued

71

Moderately fast Music by S. Weiland, R. DeLeo—Lyrics by S. Weiland

N.C.(E5)

guitar 1 (with distortion)

First system of musical notation for guitar 1 (with distortion). It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with two measures containing a B note followed by a rest (B R). The bass line is shown on a six-string guitar staff with fret numbers 0, 10, and 12 indicated. The strings T, A, and B are labeled.

E5

guitar 1

Second system of musical notation for guitar 1 (E5). It continues the melody from the first system, with two measures containing a B note followed by a rest (B R). The bass line is shown on a six-string guitar staff with fret numbers 0, 10, and 12 indicated. The strings T, A, and B are labeled.

guitar 2 (with distortion)

Third system of musical notation for guitar 2 (with distortion). It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with two measures containing a B note followed by a rest (B R). The bass line is shown on a six-string guitar staff with fret numbers 2, 5, and 7 indicated. The strings T, A, and B are labeled.

Fourth system of musical notation for guitar 1 (E5). It continues the melody from the second system, with two measures containing a B note followed by a rest (B R). The bass line is shown on a six-string guitar staff with fret numbers 0, 10, and 12 indicated. The strings T, A, and B are labeled.

Fifth system of musical notation for guitar 2 (with distortion). It continues the melody from the third system, with two measures containing a B note followed by a rest (B R). The bass line is shown on a six-string guitar staff with fret numbers 2, 5, and 7 indicated. The strings T, A, and B are labeled.

E5

[illegible]

Esus4

— makes you feel good. All these things I think— a- bout, I think a- bout,—

guitar 1

guitar 2

Al - ways come un - glued._____

T
A
B

2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

T
A
B

7 7 7 7 7 7 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0

E C/G A C/G

Yeah,_____ I got this thing, it's com - ing

guitars 1 & 2

Rhythm figure 1

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 1 0 0 0 0 2 2 1 0 1 1 1 1

1 0 0 0 0 0 2 2 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 3 3 3 3 3 0 0 3 3 3 3 3 3

0 3 3 3 3 3 3 3 3 3 3 3 3 3

E C/G A

o - ver me,_____ I got this thing, it's com - ing

end Rhythm figure 1

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 1 1 1 1 2 2 2 2 2 2 2 2 2

1 0 0 0 0 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 3 3 3 3 0 0 0 0 0 0 0 0 0

0 3 3 3 3 3 3 3 3 3 3 3 3 3

with Rhythm figure 2 (7 times)

guitar 1

D5/A F#m/C# C/G

Yeah, well. _____

with feedback

T	3	3	3	3	3	(2)	(2)	(2)	(2)	(2)	(2)	1
A	2	2	2	2	2	2	2	2	2	2	0	0
B	0	0	0	0	0	×	×	×	×	×	0	2
B	0	0	0	0	0	4	4	4	4	4	3	3

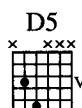
Additional lyrics

2. This confusion is my illusion.
Nowhere to look, but know where to find ya.
All of these things I'm sick about, I'm sick about,
Always come unglued.
3. Moderation is destination.
What is what, and what makes you feel good.
All these things I think about, think about,
Always come unglued.

77

Slowly

guitar 2
(with phase shifter)



mf

Dsus2

E7/D

D9

guitar 1

(with phase shifter),

mf

let ring throughout

[illegible][illegible]

2

E7/D

D7

T

A

B

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T 14 14 14 14 14 × 14 14 14 14 12 12 12 12 12 12 12 12 12 12 12 12
A 17 17 17 17 17 × 17 17 17 17 15 15 15 15 15 15 15 15 15 15 15 15
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Fast rock

C5 D5 A5 B5 E5 F5 C5
 guitars 1 and 2 (with distortion)

T 5 7 7 7 7 7 7 7 9 9 9 9 9 10 10 10 10 10 10
A 5 7 7 7 7 7 7 7 9 9 9 9 9 10 10 10 10 10 10
B 3 5 5 5 5 5 5 5 7 7 7 7 7 8 8 8 8 8 8

D5 A5 B5 E5 F5 C5 *play 3 times*

T 7 7 7 7 7 7 7 7 9 10 10 10 10 10 10
A 7 7 7 7 7 7 7 7 9 10 10 10 10 10 10
B 5 5 5 5 5 5 5 5 7 8 8 8 8 8 8

N.C. (A5) (A7) (A5) (A7)

You don't look, but you kick me, You can't feel, but you hit me,

T
A 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

you can't_ deal___ with the way I pray._____

A

Why do we all__ have to look this way?_____

T 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

I got - ta heart, — I got blood, feel pain. _____

[illegible]

80

D5 A5 B5 F5 C5

way I am. _____

T

A

B

7 7 7 7 7 7 7 7	10 10 10 10 10 10 10 10
7 7 7 7 7 7 7 7 7 7 7 7 9 9 9 9	10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
5 5 5 5 5 5 5 5 7 7 7 7 9 9 9 9	8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10
5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7	8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

[illegible]

D5 A5 B5 F5 C

ain't a man.

T
A
B

7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9
7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10
5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

T 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
A 2 2 2 2 0 0 0 0 0 0 0 2 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A A7sus2 A A7sus2

You can't_ deal_____ with the way I pray._____

T 2 2 2 2 0 0 0 0 0 0 2 2 2 2 0 0
 A 2 2 2 2 0 0 0 0 0 0 2 2 2 2 0 0
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Asus2 A Asus2A

Why do you all_ have to think this way?_____

T 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Asus2 A Asus2 A

I got - ta heart,_ I got blood, feel pain._____

T 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C5 D5 A5 B5 E5 F5 C5

Fall_ in_ those sin - gle - file_____ lines_ Like

T 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
 A 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
 B 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

D5 A5 B5 E5 F5 C5

ar - my ants. _____ Yeah,

T

A 7 7 7 7 7 7 7 7 9 10 10 10 10 10 10 10

B 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

D5 A5 B5 E5 F5 C

fall on in - to those sin - gle file _____ lines, _____ And com-

Rhythm figure 1 end Rhythm figure 1

T

A 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10 10 10 10 10

B 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10 10 10

D5 A5 B5 E5 F5 C5 N.C.

plete the plan. _____

T

A 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 9 9 9 9 9 9 ×

B 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 10 10 10 10 10 10 ×

E♭sus2 A(add♭9) Dsus2

guitars 1 and 2

T 6 6 6 6 2 2 2 2 5 5 5 5 5 5 5 5 5 5 5 5 5 5

A 8 8 8 8 3 3 3 3 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B 8 8 8 8 2 2 2 2 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Original tempo

guitar 3 (with phase shifter)

E $\flat$ sus2 A+ Dm/A Dsus2 E7/D

guitar 1 (with phase shifter)

ritard.

T	6	6	6	6	x	x	2	2	2	2	2	2	3	12	12	12	12	12	12	12	12
A	6	6	6	6	x	x	2	2	2	2	2	2	2	15	15	15	15	15	15	15	15
B	8	8	8	8	x	x	3	3	3	3	3	3	3	14	14	14	14	14	14	14	13
B	6	6	6	6	x	x	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

guitar 2

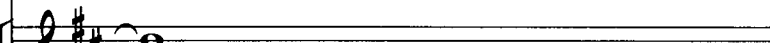
D5

T	3
A	2
B	0

D7 Gmaj7/D

T	12	12	12	12	12	12	12	14	14	14	14	14	14	14	14	14	14	14
A	15	15	15	15	15	15	15	17	17	17	17	17	17	17	17	17	17	17
B	13	13	13	13	13	13	13	17	17	17	17	17	17	17	17	17	17	17
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

T	
A	
B	

	
T	
A	
B	

Musical score for guitar in E major, measures 1-12. The score includes a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The guitar part features a complex melodic line with many accidentals and a bass line with fret numbers. Chords D7 and Gmaj13/D are indicated above the staff.

Musical score for guitar in G major, featuring a treble clef and a key signature of one sharp (F#). The score includes a guitar-specific notation with a Gm6/D chord and a Dsus2 chord, and a tablature section below. The tablature shows fret numbers for strings T, A, and B across 12 measures. The first measure is a whole note chord, and the subsequent measures are eighth notes. The last measure is a whole note chord.

Guitar solo
Fast rock

with Rhythm figure 1 (4 times)

guitar 1 D5 A5 B5 E5 F5 C

hold bend-----

B R B B R B R

T										
A	13 (14)	13	13 (14)	13 (14)	13	(14)	13	(13)	12	10 9
B										

D5 A5 B5 E5 F5 C

B R

T																	
A	5	7	5	4	7	5	3	2	0 2 0	3	2	5	(6)	5	2	0	
B											3						

D5 A5 B5 E5 F5 C

B

T	12 13 12 10 12	12 13 12 10 12	12 13 12 10 12	10 12 13	10 12 13 12 10	13 12 10	13 (14) 13	12 10	10 12
A									
B									

D5 A5 B5 E5 F5 C

W.B.-----

T													
A	10	12 10							0 1 3 0 1	2	3	2	
B	(12) (12) (12) (12)												

* Slide down open A string while picking.

Dsus2 Eb̄sus2

N.C. A7addb9

D5

guitar 1

guitar 1

T 3 3 3 3

A 2 2 2 2

B 0 0 0 0

guitar 2

guitar 2

T 5 6 6 6 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3

A 5 6 6 6 x x 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2

B 5 6 6 6 x x 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0

Eb̄sus2

A

Dsus2

W.B.

W.B.

T 2 12 13 13 13 14 12 15 12

A 2 12 14 12 14 12 14 14 12 15 12

B 2 12 14 12 14 12 14 14 12 15 12

T 6 6 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 6 6 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B 6 6 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Eb sus 2 A D5 Ab

T
A
B

T
A
B

1 1 2 2 2 2 3 3 5 5 5 5
 4 4 2 2 2 2 2 2 6 6 6 6
 3 3 2 2 2 2 2 2 6 6 6 6
 1 1 0 0 0 0 0 0 4 4 4 4

Verse 3

[illegible]

[illegible]

I got a heart,— I got blood, feel pain.

Kitchenware & Candybars

89

Music by R. DeLeo—Lyrics by S. Weiland

Slow

Em7 guitar 1 (acoustic) Em9 Em7 Em9

Rhythm figure 1 P.M. P.M. P.M. P.M. P.M. end Rhythm figure 1

T					3					3
A	0	0	0	0	0	0	0	0	0	0
B	5	5	5	5	4	5	5	5	5	4

0 0 0 0 0 0 0 0 0 0 0

1st and 2nd time with Rhythm figure 1 (3 times)
3rd time with Rhythm figure 2 (3 times)

Em7 Em9 Em7 Em9

1.,3. Some - bod - y told me, I know where to go.

Em7 Em9 Em7 Em9

Some - bod - y showed me, I was last to know.

Em7 Rhythm figure 1 (3rd time only)

Em9 Em7 Em9

1.,3. Sell me down the riv - er Sell me down the riv - er.

guitar 2 (acoustic)

Play 2nd time only

T	5	0	0	3	0	0	0	0	0	0
A	4	4	4	4	0	3	4	0	5	4
B	5	5	4	4	5	4	0	5	4	0

5 4 4 4 0 3 4 0 5 4 0

Em7 Em9 Em7 Em9

Sell me down the riv - er. Sell me down the riv - er.

guitar 1

P.M. P.M.

T 0 0 0 0 3 0 0 0 0 3

A 5 5 5 5 4 5 5 5 5 4

B 0 0 5 5 0 0 5 5 0 0 5 5

guitar 2

T 5 0 0 3 0 0 5 0 0 3 0

A 4 4 4 4 5 4 5 4 5 4 5

B 5 5 5 5 5 4 5 4 5 4 5

Cmaj7 G5 D/F# Dsus2(add6) Cmaj7 G5 D/F# Dsus2(add6)

guitar 3 (electric) What I want - ed is what { I } want - ed
we

Rhythm figure 3

T 0 0 0 0 0 0 0 0

A 5 5 7 5 5 7 5 7

B 3 3 0 5 5 5 3 3 0 5 5 0

to Coda

Cmaj7 G5 D/F# Dsus2(add6) Cmaj7 G5 D/F# G5

What I wan - ted is what { she } wan - ted.
we

end Rhythm figure 3

T 0 0 0 0 0 0 0 0

A 5 5 7 5 5 7 5 5

B 3 3 3 0 5 5 5 3 3 3 0 5 5 2 2 3

1.

Em7

Em9

Em7

Em9

with Rhythm figure 1

guitar 4 (acoustic)

Rhythm figure 2

P.M. P.M. P.M. P.M. P.M. end Rhythm figure 2

P.M. P.M. P.M. P.M. P.M. P.M.

T 3 3 3 3 2 3 3 3 3 2

A 3 3 3 3 3 3 3 3 3 3

B 0 0 0 0 4 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0

2.

A5

guitar 3

Well, you read the words and it

T 2 2 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0

3 3 2 2 0 3 3 2 2 0 3 3 2 2 0

sells you life. They sell there words, but it's

T 2 2 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0

3 3 2 2 0 3 3 2 2 0 3 3 2 2 0

⊕ Coda

Em7
guitar 5

Em9

Em7

Em9

[illegible]

with Rhythm figure 4

Em7 guitar 6

Em9

Em7

Em9

B

B

B B R

T

A

B

5 7 1 1

9 (12)

12 14 14 (16) 12 14 14 (16)

12 (14) 12 10

with Rhythm figure 3 *simile*

Cmaj7 G5 D/F# Dsus2(add6)Cmaj7 G5 D/F# Dsus2(add6)

What I want - ed _____ is what we wan - ted, _____

T 0 3 5 5 5 5 5 3 5 5 3 5 0 0 3 5 5 5 5 5 3 5 5 3 5 0

A

B

Cmaj7 G5 D/F# Dsus2(add6)Cmaj7 G5 D/F# Dsus2(add6)Fmaj7

_____ is what we want - ed, _____ is what she want - ed. _____

T 0 3 5 5 5 5 5 3 5 5 3 5 0 0 3 5 5 5 5 5 3 5 5 3 5 0 0 1 2 3 3 1

A

B

Additional lyrics

2. Unfriendly feelings, down on wounded knees.
Unfriendly reasons, some blind mother's need.



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